DANCING STAR MAGAZINE

"The Dance Digest"

JULY 1956 25 CENTS

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- CONFIDENTIAL FILE
- DONALD O'CONNOR

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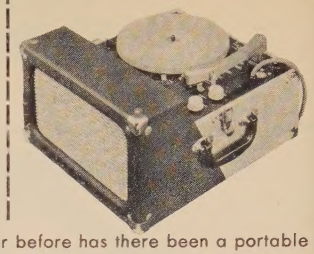
NOTE: Last month's article titled 'The Man They Called Mr. Dance Music', by Ivy Benson, was reprinted from 'Victor Silvester's Album'—Centaur Press. The foregoing credit line was inadvertently omitted.

THE COVER

Igor Youskevitch and Claude Bessy in a sequence from their dance in the 'Ring Around the Rosy' number in the MGM musical 'Invitation to the Dance' Youskevitch is presently under contract to Ballet Theatre, Claude Bessy dances with the Paris Opera.

DESIGNED

FOR DANCE INSTRUCTION



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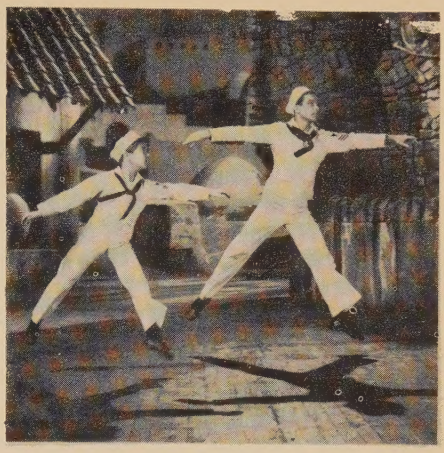
MANHATTAN DANSE PAS

by

Scotti D'Arcy

Invitation To The Dance, Gene Kelly's, M-G-M brain child had a gala premiers May 22nd at New York's chic Plaza theatre for the benefit of the Ballet Theatre Foundation. Gene Kelly's personal magic produces a screenful of originality and imagination. The picture's three sequences are delightfully told entirely in dance, pantomime and music with Mr. Kelly, himself, as director and choreographer and Arthur Freed producing. "Sinbad the Sailor" is by far the most enchantnig of this unique technicolor dance trio. Mr. Kelly appears as a modern Sinbad in the uniform of the U.S.N. on a souvenir jaunt in an Oriental bazaar. Among the things he buys is an ancient familiar shaped oil lamp. When he attempts to polish the lamp there is a puff of smoke and ten-year-old David Kasday appears in the form of a "Genie." The adventures that follow takes them into the pages of fable of the Arabian Nights and twenty minutes of animated action. The M-G-M cartoon dept. took more than a year-and-a-half and 250,000 individual drawings to complete the animated sequence of "Invitation To The Dance" under the expert direction of Fred Quimby, William Hanna and Joseph Barbera. The Jive loving dragon, the sultry Harem girls and the ballerina are perfect. The art work was made without the benefit of written script. Action involving Mr. Kelly's dancing and other live action with him and David Kasday were made with a sketch book showing the real and imagianry poses as a guide for the camera crew. Gene Kelly and his assistant choreographers acted as models for the artists in the Cartoon Department. Carol Haney was seen briefly in the role of Scheherazade. The score orchestrated by Conrad Salinger conducted by Johnny Green was based on the music of Rimsky-Korsakov. In "Sinbad the Sailor" Gene Kelly dances as we like to see him



Gene Kelly and young David Kasday in a scene from MGM's 'Invitation to the Dance'.

Gene Kelly as the tragic clown in 'The Circus' episode from 'Invitation to the Dance'. In addition to starring, Kelly also directed and created the choreography for the movie.

and David Kasday is almost a pint size carbon copy of the master. "Circus" presents Mr. Kelly as a present day Pagliacci and is supported by Igor Youskevitch by arrangement with Ballet Theatre and a lovely ballerina, Claire Sombert. Music by Jacques Ibert, conducted by John Hollingsworth and played by the Royal Philharmonic Orchestra. Somehow, "Circus" to me seemed a bit too mechanical. "Ring Around The Rosy" gives Mr. Kelly an opportunity to display his ability with interpretative choreography. We enjoyed seeing Tamara Toumanova dance. The music was composed and conducted by Andre Previn with the composer at the piano. "Invitation To The Dance" is beyond doubt ninety minutes of pure dance pleasure with the winner being "Sinbad the Sailor."

"The Littlest Revue" opened May 23rd at the Phoenix Theatre with Dorothy Jarnac stopping the show nightly with the impressive dance creation "Opus 9."

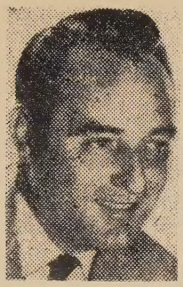
Max Liebman's May 20th spectacular presented among others our favorite Chita Rivera, the South American dancer-comedienne in a striking dance number "Delialah Jones" which was fast, furious and dramatic embellished with the Chita Rivera special scintillating touches that makes her a standout artist.

The Empire State Music Festival, Jose Limon to choreograph for his Ellenville, New York, has commissioned Jose Limon to choreograph for his company a new work, "The Emperor Jones" based on Eugene O'Neill's play, with a special score by Brazilian composer Heitor Villa-Lobos. Mr. Villa-Lobos journeys from Spain to conduct the orchestra for the Ballet's July 12th and 14th performances.

The San Francisco Ballet has finally announced seven productions will be performed during the company's Jacob's Pillow Dance Festival thru July

(Page 293)

Gene Kelly in a cartoon sequence from 'Sinbad the Sailor', MGM's dialogueless 'Invitation to the Dance'.



Paul V. Coates

Confidential File

It was James Otis, a proper Bostonian rabble-rouser, who once said, "Taxation without representation is tyranny."

I don't know exactly when he said it. Bartlett's Quotations is a bit vague on that point.

But he (Otis, not Bartlett) was born in 1725 and died in 1783. So, it is reasonable to assume that he made the statement during that period.

(What I mean is, if he made the statement during any other period, the whole thing is just too eerie to contemplate.)

At any rate, Otis said it. And it stirred up a wild tea party in Boston, a city not usually given to excesses.

Ever since then, Americans have had an allergic reaction to taxation. And, being a red-blooded American boy myself, I have a particular tax that breaks me out in hives every time I think of it.

I'm referring to that "war emergency measure," the 20% tax on entertainment.

In 1944, it was put into effect for a completely valid reason. We were fighting a war and we needed money.

The idea was to tax such temporary expendable diversions as movies and night clubs. And, at the time, it made sense.

People suddenly were making much more money than they were used to. If there were less places for them to spend their loot, they could buy War Bonds.

And, if they insisted on spending for entertainment, a hefty 20% was added to their tab for taxes to support the war effort.

There was no loud cry of pain from movie and cafe owners. Not in 1944. They realized the need for such a tax.

Besides, they were assured by the legislators that it was merely a temporary measure.

After the victory was won, the free enterprise system would be permitted to return to business as usual.

That was 12 years ago.

The "temporary" 20% tax still stands on night clubs, cafes and restaurants.

However, the movie industry was able to get their tax reduced to 10%. The movie industry is a business with many powerful influences.

But for the rest of the entertainment industry there is still a 20% tax that has crippled business.

It's a fantastically unjust situation. →

EVERYONE IS HURT

The victims are not merely the cafe owners themselves. Jimmy (James Caesar) Petrillo recently pointed out that more than 50,000 musicians had lost their jobs in the past 10 years because the entertainment tax had closed the places where they worked.

At the present time, only 32% of the Musicians' Union membership is able to make a living from music.

And Petrillo also points out that for every musician, five waitresses, five busboys and five culinary workers have been tossed out of their jobs.

Yesterday afternoon I talked to another man who has some statistics on this tragic farce. His name is Jackie Bright. He's the national administrative secretary of the American Guild of Variety Artists.

His union, too, has been badly hit by the effects of the tax.

There are thousands of comics, singers, dancers who will never make the big time of television, but formerly could make a buck working small cafes.

But if you check Billboard (a trade publication), you'll find that most of them are now permanently "at liberty."

"AGVA made a recent survey," Bright said. "We learned that hundreds of night-club owners would take a chance on reopening, if the tax were eliminated or at least reduced.

"A guy," he went on, "would be a sucker to take a chance on opening a new club the way things are now. These days, the average couple can't afford to pay a $15 tab, plus tip, plus 20% tax."

The Federal government has claimed that it can't afford to reduce the tax. But the position of AGVA, and of the Musicians' Union, is that a reduction of the tax wouldn't bring in less revenue to the Treasury.

If more cafes were able to operate, more performers would be able to work and, of course, pay income taxes.

There are a hell of a lot of them now living on unemployment insurance.

The entertainment tax works in strange ways. A restaurant featuring a pianist is not taxed. But, if the pianist sings a song now and then, the customers pay 20% levy for listening.

A cafe can feature an orchestra. No tax. But, if anybody dances, everybody pays.

Herman Hover, Ciro's boss, told me one of the unique problems this creates.

"I serve food," he said. "A person can come in for an early dinner. But, if he doesn't finish eating by 9 o'clock, when the band starts, he gets stuck for the tax."

It's a comic situation. Except that there are no laughs in it. There's nothing very funny about a situation that keeps people out of work.

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LONDON

☆☆ Dates: The American Ballet Theatre season is confirmed at Covent Garden opening August 20, finale September 1. Sadler's Wells Ballet will appear at the Edinburgh Festival from August 20 until September 1. Sadler's Wells Theatre Ballet at Spain's Santander Festival for August 20. Ram Gopal Indian Group at Edinburgh Festival August 3 until 8. The Moscow Bolshoi Ballet at Covent Garden from October 3 until 27. Festival Ballet at London's Festival Hall until August 11.

☆☆ Alfred Rodrigues has choreographed "Miraculous Mandarin" for Sadler's Wells, this will be premiered during October. Later John Cranko's new work will be premiered, "The Prince of the Pagodas." Other announced premieres are "Les Deux Errants" for Festival, "Legend of the Taj Mahal" for Gopal.

☆☆ Name missing from Festival Ballet, by the way: "regisseur Nicolas Beriosoff, who choreographed the unfortunate "Esmeralda" last year. In as new regisseur, Serge Grigorieff. Grigorieff it was who was responsible for the magnificent "Firebird" at the Wells a year ago.

☆☆ "Plain and Fancy" still being sustained at Drury Lane despite yawning business. No announcement of what follows — obviously this theatre is prepared to lose heavily rather than lose its legendary fame as the house of American hits (Oklahoma, Carousel, King & I). Rumors: the current N. Y. production of "Carmen Jones" and "Pipe Dreams". My personal rumor: "My Lady Fair."

☆☆ "Guys and Dolls" pic preem inked in for September 19 at the Empire here. It will have a galarge opening in aid of the Variety Club's Heart Fund and the Soastics Welfare Council. The evening should till in $30,000. Sam Goldwyn will plane in for the premiere. The Variety Club in Britain has, incidentally, raised $600,000 for children since 1949.

☆☆ The Association of Italian Shoemakers have designed, made and presented to Leslie Caron a pair of White kid evening shoes, sewn with 7,000 glass brilliants and studs of amber. Leslie is in the smash "Gigi" here at the New-theatre, and her Metro film "Gaby" opens this week at the Empire.

☆☆ Vera-Ellen just arrived here to star for Marcel Hellman in "Let's Be Happy", based on "Jeannie." Henry Levin directs, at the Associated British studios.

by Peter Craig-Raymond

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DONALD

I CAN'T start this article with any horse's mouth tale of Donald O'Connor at the ladder's foot. I know that's the usual way with biographies. But this is an unusual biography. Of an unusual—and unusually fine—man and dancer. . . .

No. I met O'Connor when he was at the top. Don was playing his first time at the London Palladium. Top of the bill. It was the first night and the act—I told you this was an unusual biography—was disappointing.

We met Don afterwards. The next day I wrote my review . . . . and scrapped it. There was something I had missed. So I took a second pass to the Palladium and came out grinning.

What had been wrong? Wrong advice from British contacts? Lack of thought? Of rehearsal? Or recent stage experience? Partly all could be mentioned. Don's act was badly advised and had been insufficiently tried-out. He was scared, too, of this first appearance at the world's variety showplace. But, unlike Doris Day, he came—scared or not. Unlike Mickey Rooney he realised after one show that the act needed re-styling.

And re-styling was given it.

WHAT ELSE?

What else is there to Donald O'Connor. Apart, I mean, from his dancing.

★ **Donald O'Connor in 20th Century Fox's "THERE'S NO BUSINESS LIKE SHOW BUSINESS"**

O'CONNOR

By Peter Craig-Raymond

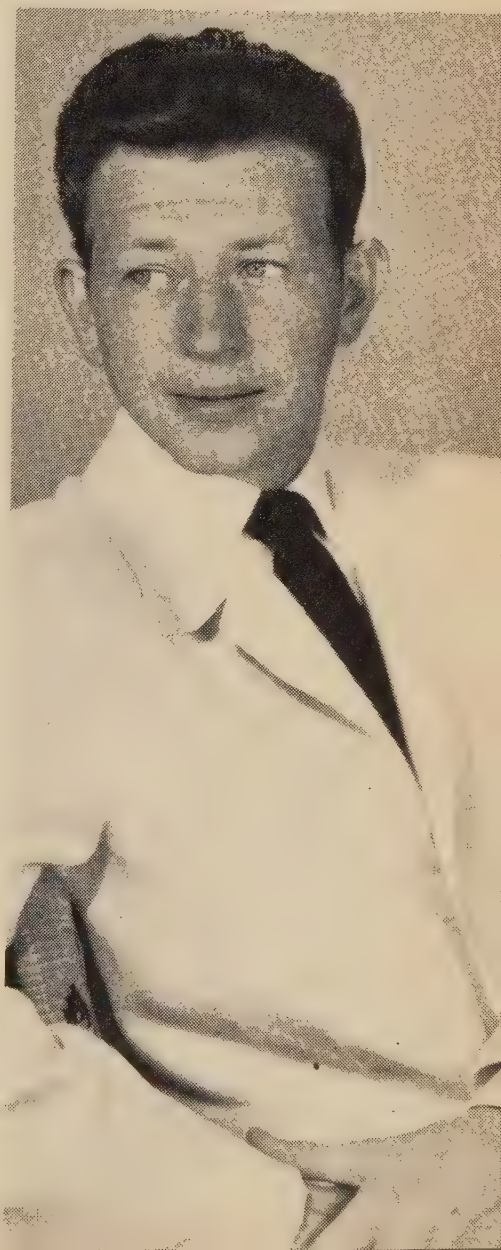
I found him one of the most charming, natural and easily likeable stars I had ever met. Very few weeks before another star, even better known, had spent an entire evening telling me how to retouch his photograph for publication. A few weeks later, another—less well known—tried to hogg my time while I and the actual star whose room it was, tried to fit in a conversation. Don did neither, He wanted to speak about anything but O'Connor. And he handed over his new photographs with as modest a grin as ever the Palladium's star dressing room saw.

His signature was no flourish. Just simple, like Don himself. There's a direct naturalness about O'Connor that breeds its own form of public goodwill wherever he goes. His film company spreads stories about him. I can tell them now that their slick material holds no candle to the personal reminiscences Don has left behind on a hundred stops.

What are the lifeline facts about him ?

IRISH CIRCUS

He was born to an Irish circusman, his mother a trouper who was performing up to three days before Donald was born. That was 27 years ago—in vaudeville. Twenty-six years ago the new O'Connor perambulated his first walk-on part.



★ **And here is Don as he appeared in Universal-International's "WALKIN' MY BABY BACK HOME"**

More a troupe than a family, Don joined his mother, father and assorted (six varieties) brothers and sisters in touring the United States until schooling became either a must or a federal offence. He was ten.

While in Hollywood for schooling, Don staged a charity act with one of his brothers and a Paramount scout saw the show, offered him a part.

The part was as Bing Crosby's brother in " Sing You Sinners " which O'Connor followed with 11 films in one year—and found himself broke. It wasn't for the first time. But it was the first time his empty pockets coincided with a global war. Theatres and resorts were closed—Don was workless with a future as resolved as Pearl Harbour.

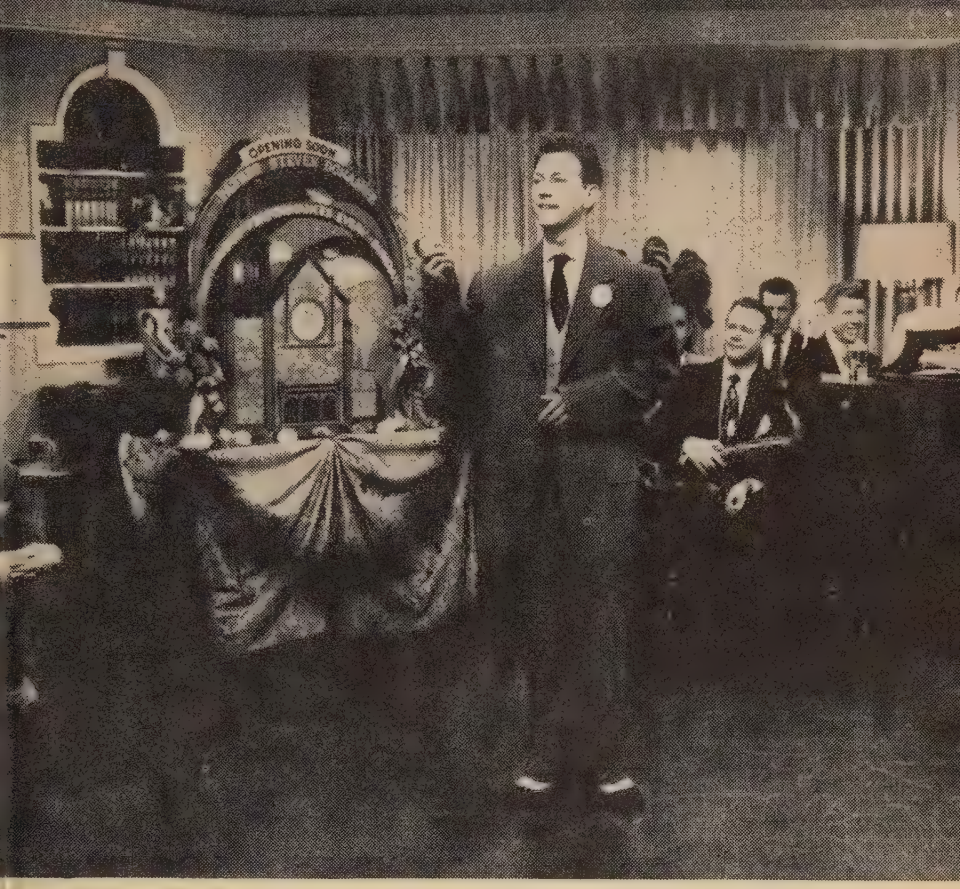
Fortuitously—a word neither Don nor I can pronounce, but one whose meaning he well knows—another studio decided to gamble on the O'Connor colours. He was back in films just in time to meet the draft board and his wife (he eloped with her the day before Uncle Sam took over) in February 1944.

Two years later he was ready to resume his career when his studio handed him hay, a stable and Francis the Mule. As second string to a talking horse, Don's outlook after 14 years in the film-city looked bleak again, And the latest biography of him I've seen makes it look no less bleak.

OUTDATED

But the studio is as outdated on its bleakness as they are on other points.

★ *The famous "fountain" sequence from "THERE'S NO BUSINESS LIKE SHOW BUSINESS"*



A scene from 20th Century Fox's " There's No Business Like Show Business "

"He can forget that mule"

tem : " He has written a few songs, none have been published." Hardly. Don owns a music publishing firm—O'Connor & Miller—publishes his own work which is popular over the American air on such shows as Comedy Hour for which he has just written " Dreaming."

It took a Jimmy Durante video how to take the bleakness (and the mule) out of Don's life. Suddenly, and I mean the word literally, Don was sharing the bills with Martin and Lewis, Bob Hope, Eddie Cantor. MGM discovered him for Debbie Reynolds in " I Love Melvin." And Fox made the gamble of the year in playing him opposite the fabulous Ethel Merman for " Call me Madam," the studios major film for 1953. Better still, " There's No Business Like Show Business."

BACK THERE

Don explains the television shows pulling power for him thus : " I felt like it was vaudeville again, and that's where I came from."

Now, with two films set for the British rounds, Don is writing a book called " Inside Inside Hollywood." His comment on " Call Me Madam " which he slept through on its premiere: " I've seen the stage show."

My comment on O'Connor: He can forget that mule.

(Reprinted from VICTOR SILVESTER'S ALBUM, Centaur Press)

The SIGNATURE of LOCALITY / j marks

■ The summer is a regular nation-wide school season. Students temporarily free of the presistent schedules of their academic world can devote their full time to specialized learning in the field of dance.

■ In San Francisco every variety of dance school has pushed into full energy. Special programs of intensive study for the summer period have been inaugurated by the San Francisco Ballet, the Academy of Ballet, Ballet Celeste, the Peters-Wright School of the Dance, the Mason-Kahn Studio and the Halprin-Lathrop School of the Dance. Illustrious modern dancer and choreographer Merce Cunningham visited the Halprin-Lathrop School to present several master classes. At the Contemporary Dancers School six fortunate young people were awarded summer scholarships under the Scholarship Trust Fund.

■ From Spencer Barefoot, local impresario, comes dance news of great importance. As part of his Celebrity Concerts and the 1956-1957 concert season, Mr. Barefoot will present the Paris Ballet, November 18, at the Curran Theatre and Jose Limon Dance Theatre, March 17, Curran Theatre. Works to be performed are not yet released for publication.

As well, Mr. Barefoot will present an actress of such superb finesse and power that her appearance solely as a moving force of the stage can readily be mentioned in what is specifically a dance publication. I refer to Judith Anderson who will be seen in "Tower Beyond Tragedy" by Robinson Jeffers at the Nourse Auditorium on October 24 and 27. Recalling Miss Anderson in "Madea" it is not difficult to hope for as abundant a presentation of the finest in lyric drama. The play, by the way, failed rather grossly on Broadway a few seasons ago, and Spencer Barefoot should be given a special note of appreciation for his determination to allow the West to decide the fate of new works for itself!

Miss Anderson, whom the dancer may constantly praise for her vast capacity for poten physical expression — something almost bordering modern dance, will be seen in the role of Electra in this modern poetic adaptation of the Greek tragedy.

Mr. Richard Moore of television station KQED, the local educational channel, told me a few weeks ago that his station plans a series of live dance programs as soon as the station's policies and sound stage permits large-scale productions. He mentioned interest in the Halprin-Lathrop Company, the Contemporary Dancers and the San Francisco Ballet as potential groups to be seen over this honored and award-winning television station.

■ There is talk around that the San Francisco Little Symphony Society, a local organization which sponsors unusual programs of the Little Symphony, will be collaborating with dance groups in order to present some new scores of contemporary composers written for dance purposes. To my knowledge this plan represents the first time a major symphony on the West Coast has considered joining a major dance organization in order to bring the public more than sporadic dance concerts with full symphony orchestra. Mr. Millar and Mr. McKeever of that renowned society should be placed high on your list of important people in San Francisco.

■ The summer in San Francisco is time of the year when the San Francisco Civic Light Opera, with Edwin Lester as general director, brings novel musical and dance attractions to the Curran Theatre. Featured in the series this summer were Silk Stockings, the Cole Porter hit with dances by Eugene Loring; Rosalinda adapted from the Reinhardt-Korngold version of "Die Fledermus" with ballets by Aida Broadbent. Scheduled for July is the Boy Friend by Sandy Wilson, a zany musical show set in the flapper era. August will see the presentation of Abbott and Wallop's-Adler and Ross' Damn Yankees with dances and musical numbers staged by Bob Fosse.

■ Stern Grove, the summer locale for out-of-door theatre in San Francisco, will see performances by the Halprin-Lathrop Modern Dance Company and the San Francisco Ballet in August.

■ Collegiate modern dance is having a considerable airing with the summer months. The Dance Workshop of the City College of San Francisco gave a performance late in May at Balboa High School Auditorium. From San Francisco State College comes news of varied dance activities under the direction of that institution's chairman of the Dance Division of the Department of Women's Physical Education. Jacqueline Ogg has also collaborated with several contemporary chamber music groups in interesting programs combining the performance of music and dance.

■ Mills College of Oakland has presented its regular sessions of summer courses in dance and theatre arts. Dance students from every quarter of the United States have registered for these classes by one of America's foremost dance institutions. A program of dance works is scheduled to climax the summer season.

■ A dance group, new to this writer, quite suddenly announced itself and gave a group of concerts during the summer. The concerts, called "New Dance and Music," feature the Damaur Dancers. Their performances took place at the Cellar Theatre here in San Francisco. And it is my hope that by the next issue something specific might be said about their primary efforts and intentions.

■ The annual turmoil in response to the planning of the annual San Francisco Art Festival has begun. Again the San Francisco Civic Art Commission has ignored the prominence of the performing arts of this city and has failed to make any appropriation whatsoever for the staging of theatre works, including dance, by local groups.

The attitude which reportedly justifies this annual oversight is still based on the contention that previous independent and combined programs presented as a part of the annual Art Festivals have not been of sufficient polish and professional quality to make financing possible.

This all reminds me of a hot day in New York several years ago, when a rather wealthy gentleman having lunch with a group of writers commented upon the poor work of a sidewalk artist. The particular artist was painting on cardboard with household paints. Our gentleman stated that he wouldn-t consider paying a cent for the artist's materials because his work was so unfinished and unprofessional. I wonder if he at any time realized that with a little canvas, artists' colors and other essential materials the artists's work might very well be greatly impressive.

It seems to me inevitable that the San Francisco Art Commission will persist in believing the performing arts unsuitable for presentation in the Art Festival until such time as they contribute sufficient funds to make anything even slightly like a professional performance possible. It is also possible that with a little more organization and planning, financing and selectivity, important local groups would be willing to contribute their performances to the programs. As things stand at present, the performing arts division of the Festival is so poorly arranged, scheduled, generally financed and planned that professional groups are frightened off, and even worthy non-pro companies of dancers, musicians and actors can hardly present themselves with any sort of polish.

I have the growing belief that either proper programs or that the entire effort to pre- the chairman planning the performing arts attention and funds should be given to sent performing artists should be permanently forgotten. The performing artist is already deemed among artists hardly civilized and independent of the roadhouse burlesque stage. The day when the composer, musician, graphic, plastic artist, poet and novelist regard the performing artsit as anything more than a cheap magician is a long way in the future. The stain which poor production, crippled performances and merely rank amateurs place upon our fields of expression is doing a great deal more harm than good.

While the artists, even, if you'll pardon me, the weavers and metal workers are presented with lights, panels and distinguished-looking environment for the display of their works, the performing artists are given either an out-door lumber pile or (worse, really, because it's almost a suitable theatre) Nourse Auditorium with equipments and rehearsal time so scarce that everything ends up looking like a police line-up.

In the past, the performing artists, both those taking part and those looking on with humiliation, have blushed at their public nudity. The San Francisco Art Commissioners, sitting in offices at 100 Larkin Street, should be blushing. Mr. Zellerbach, the chairman of that commission, is a noted sponsor of symphony and opera. I believe it is high time that he and a great many other people who think the Opera House is their living room begin to realize that a great deal of fine theatre exists in places other than our San Francisco Memorial Opera House.

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LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

Bolshoi Visit

● The ballet of the Moscow Bolshoi-theatre, already scheduled to appear in London, will now also make a bow at the Edinburgh Festival. This growing event has attracted such ballet troupes as Sadler's Wells and Ballet Theatre (Lucia Chase) in the past. The Bolshoi visit will be next year, at the end of August.

● London's theatre shortage, not as bad as that in N.Y., but bad enough, has been helped this month. The Fortune-theatre, after years of misuse for amateurs, is back as afully professional stage. Right opposite Drury Lane (London home of Rodgers & Hammerstein), the Fortune is well-situated for smaller-scale productions. It could well replace the Cambridge as a ballet theatre. Juana appeared there some years ago to good effect, and the pre-Broadway run of "Joyce Grenfell Requests the Pleasure . . . " was effected at the Fortune.

● Belita, onetime ballet dancer, is now "onetime ice star", too. For the lithe Belita made her debut this week in legit. The play: "Sight Unseen", a comedy by American writer Allen Vincent.

● Gene Kelly's years-in-the-waiting "Invitation to The Dance" has at last been premiered. At Zurich! I asked the local Metro exchange why Zurich. Answer: "why not?" **Touche.**

● The Sadler's Wells Theatre Ballet have two works new to the public for next season. Kenneth Macmillan's "Somnambulism" to Kenton music, Alfred Rodrigues' has "Saudades" to a Denis Aplvor score and — again Macmillan — "Solitaire" to Malcolm Arnold music. John Cranko's "Harlequin" is to be revived, and a new production of Delibes' popular "Coppelia" is promised.

Alfred Rodrigues' new ballet, 'Saudades' pictured here with Margaret Hill as the Sorceress, Maureen Bruce as the Princess (lying) and astrologers Gordon Aitken and Ivan Bapti. First performance at S.W. Theatre in London during June.
—Denis de Marney

● Macmillan first created "Somnambulism" for the S. W. Choreographic Group (I reviewed it in **DANCING STAR** at that time). Rodrigues is noted for his first ballet "Blood Wedding", the promise of which has not yet been met.

● The parent company, Sadler's Wells Ballet (soon to become—simply — the Royal Ballet) celebrated its 25th anniversary this month. Robert Helpmann returned to the company

for the celebration evening, and Frederic Ashton mounted yet another short piece—"Birthday Piece" aptly.

● Oddest invitation of the year: "I'll be ringing you on Friday to invite you to the first night . . . if there is one." PC-R: "First night of what?" VOICE: "Well, that's it, it hasn't got a title yet." PC-R: "Oh." VOICE: "But if it looks all right at the dress rehearsal we'll have the first night on Friday. And I'll ring you then. You will come?" PC-R: "No." End of conversation.

●Peg-Leg Bates, that amazing if — to me — chilling, dancer, appears in the Louis Armstrong show just opened here. 250,000 will see Satchmo in ten days in London. Only flaw: the revolving arena stage. I wouldn't mind a revolving stage . . . if I had a revolving auditorium.

● Americans who can never believe the ice-ignorance in England will be intrigued to hear of my latest iceplot. At the Savoy-hotel reception for Armstrong, I walked to the bar and asked for a tonic water. One of the fifteen idle waiters told me that the bar was not yet open. I pointed out that tonic water did not need a license. Still no. So I asked for a glass of plain water. "Sorry, sir, the bar isn't open." But I forced the issue, got my plain water.

"Please, may I have some ice" my tongue dried-out as I pointed to the ice bucket sixteen inches away from me.

"Sorry, sir, the bar is **not** open."

No ice.

Petit Returns to London

Roland Petit recently reformed his Ballets de Paris. Last night (as I write) he opened in London for a four week season at the Palace-theatre. Petit has, of course, been in Hollywood since the breakup of his previous company. Returning to London, he brought almost a wholly new group with only a few of the remembered names. Veronika Mlakar, Buzz Miller, Jose Ferran, Ray Pointer, Monique Vence and Rino Adipietro support Petit, Violette Verdy and the wonderful Renee Jeanmaire.

The whole season is devoted to a single programme. This contains "Le Loup" which Londoners found greatly to their taste last time, the everpresent "Carmen" and two new works. All the ballets are by Petit. →

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Violette Verdy again danced The Girl, with Robert Pomie dancing the Wolf (the part created by Petit). If anything the Carzou forrest set was even more realistically lit than I remembered. But some of the pathos has been lost in the denoument. Le Loup remains, however, a very beautiful ballet. Petit and Jeanmaire dance only in "Carmen". And what a Carmen Jeanmaire makes! A tightly, cohesively beautiful body and an incredible cleanliness of line and movement make this a perfect performance. Petit, as Don Jose, is more casual than before but this fits the aloof character he has decided upon. "Carmen" has not lost since I first saw it. Jeanmaire, in fact, gives it more than it has ever had since last she danced it.

The two new works are "La Chambre" and "Les Belles Damnees".

"Les Belles Damnees" is annotated as "variation on a music hall theme". Very true. Here are the Rockettes, the Roxy girls, the Nat Karson stagecraft and Radio City Music Hall routines — all parodied with wit a little naive. There are some touches of real humor — as les belles go to their damnation (looking like every outsider's idea of the Parisian street-waifs) the music is a skit on the main theme of Lac des Cygnes!

Very much a typical music-hall-of-today) (the type we get between films) scene, there are good performances from Violette Verdy and Buzz Miller.

Ballet by Kenneth Macmillan. Music by Stan Kenton. Sequence: 'Monotony' danced by Donald Britton. A scene from the new Sadler's Wells Theatre Ballet production of Kenton's 'Somnambulist'. —Denis de Marney

Tom Keogh's decor and costuming is apt and the score by Michel Legrand is right.

A put only that such invention is predoomed by its very basis: variation on a music hall theme.

"La Chambre" is the much-boosted ballet to a plot by Simenon, the French 'tec writer. Ingenious, well-staged, impressively danced . . . and trivial. The plot, in rondo format, brings a detective to the garret scene of a murder. Eventually he is killed in the same way, by the same mysterious phantom, with the same attendant people, events and noises.

Buzz Miller dances the detective with a physical accomplishment and enthusiastic vitality which forced cheers from the audience who might otherwise have dismissed the ballet as nonsense. Veronika Mlakar as the phantom, but highly-sexed murderess has an outdated existentialist face. But otherwise she is far from being demode.

Trivial?
There is my point. Petit can do far better than either "La Chambre" or "Les Belles Damnees" insist. The choreography of both is inventive, clever, often thoughtful and penetrating. I feel that Petit, given an idea, is sidetracked at some stage by some boxoffice voice which says "play it up, make it gimmicky." And he listens to the fool. The success of "Le Loup" (a thoughtful ballet without over - embellishment or commercialized renovating) should convince him that his audiences do not demand simple cleverness from him. His audiences are ready — hopefully ready — to accept much deeper work than Petit currently allows himself.

Petit can do great work for ballet as an art and entertainment. And he will not lose his audience. There I am sure.

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LONDON

If Broadway is still puzzling over Sam Beckett's "Waiting for Godot", I have news for the ballet stream of the street.

Deryk Mendel, onetime of the Sadler's Wells Company, commissioned Beckett to provide a scenario for a ballet Mendel is choreographing. A young cousin of the author, John Beckett, has written the score.

Theme: the problem of an agitated man dealing with various refractory, inanimate objects.
The ballet is being presented at the Marseilles Festival, an avant-garde affair held each August in the south of France.

☆☆ "Meet Me in Las Vegas" has been retitled "Viva Las Vegas" has probably because of the recent representation of Judy Garland's "Meet Me in St. Louis". I saw an advance track of the film this week, it's Metro's best musical in quite a time.

Mitsuke Sawamura especially appealed, and, naturally, the Cyd Charisse. The modern version of "Sleeping Beauty" (Sleeping Cutie?) came over brilliantly, so to the yet-another "Frankie and Johnnie". Disappointment: Liliane Montevechi, from whom I expected more sultre.

☆☆ The American National Theatre Ballet precedes the Moscow Bolshoi into the Royal Opera House, Convent Garden. Good to have the Lucia Chase company back with us. Other expected visitor: the Strzelczyk Folk Song and Dance Ensemble from Lodz in Poland, touring here next month under director Stefan Dowgird.

☆☆ Alicia Markova back in London from Brazil, and set for guest appearance with the Rambert Ballet at the Llangollen International Eisteddfod, a major Welsh festival event. Markova will appear with the Rambert group in Les Sylphides, perform the More de Cygne solo, with Milorad Miskovitch, dance L'Apres-Midi d'un Faune.

☆☆ Latest Sadler's Wells dancers to tour as an act are Nadia Nerina and Alexis Rassine. Billed as "Ballet Highlights" (a title used in the U.S. by Leonide Massine in the early 40's(, Nerina and her partner have four major province dates set. Ninette de Valois has choreographed a short piece for the duo.

☆☆ Harold Lander has revived his version of Coppelia for Anton Dolin's Festival Ballet. This, and Homage To a Princess (created for the Monaco wedding) will be London-premiered during the company's summer season here.

In Paris

A complete company of over seventy, from the Stanislawski-theatre in Moscow, is to appear in Paris. Three programs are scheduled: Lac des Cygnes, Assafiev's The Fountain of Bakhtchissarai and Oranski's ballet to Shakespeare's Merry Wives of Windsor.

Several short ballets by young Soviet choreographers and composers are also promised.

No details of who is to dance have reached me but the visit will probably last for four weeks.

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Lois Smith, David Adams and Lilian Jarvis in Canadian Ballet's 'Les Sylphides'. —Stephan

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by Aubrey B. Haines

AMERICA'S FIRST LADY OF THE DANCE

When Ted Shawn and Ruth St. Denis were training American tastes away from cartwheels, high kicks, and other types of acrobatic exhibition, one of their performances so affected a wide-eyed little girl as to give her a sense of destiny. The little girl was Martha Graham, later to become acknowledged as the greatest American exponent of the modern dance.

In the struggle of becoming an artist in her own right, Miss Graham found that there was no easy blueprint to follow. It was necessary, she discovered, to formulate her own technic of dancing. During her early career she was conspicuously serious. For the most part her dances were abstractions expressed in severe and frequently violent, angular movements. Even then she had won a following but was regarded nevertheless as imitative of art in the manner of the so-called "morbid moderns."

Long since artistically mature, however, Martha Graham has left these early abstractions behind her and has ever since been creating dances of greater flexibility within a broader and less abstruse range of subject matter. Some of her works of a decade and more ago, such as **Punch and the Judy** and **Every Soul Is a Circus,** are examples of a witty, satiric approach that is at the same time full of warmth and understanding.

Born in Pittsburgh — when, no record seems to state — Martha Graham is, through her mother, a tenth descendant of Miles Standish. Her father, Dr. George Graham, was a specialist in nerve diseases. The story goes that when Martha was two years old, she danced down the aisle during church services. Afterward, however, she limited her dancing to the more seclusive confines of the family kitchen, where her nursemaid was her audience. At the age of eight the girl moved with her family to Santa Barbara, California. Shortly afterward, by a fortuitous circumstance, Martha resolved to study dancing. "A billboard poster of Ruth St. Denis," she explains, "finally awakened my dormant interest. From that time on I made my parents' life miserable till I was permitted to go to Los Angeles to study at the Denishawn School."

This school was conducted jointly by Ruth St. Denis and Ted Shawn. However, a short stay at this establishment brought forth a parental storm of objection which sent Martha back to finish her public school education. At the time it appeared impossible to change her father's somewhat puritanical attitude toward dancing, and it was not till after he died — when Martha was in her early teens — that she began to work seriously at the art.

Martha Graham

Arnold Eagle Photos

Returning to the Denishawn School, the girl began her training under the personal direction of Shawn himself. Writing in her autobiography, **An Unfinished Life** — published in 1939 — Ruth St. Denis says that as a student Martha was very shy and quiet, with the same fascinating face that she has today. Most of the time in her class the girl sat very still and listened. If she spoke at all, it was merely to ask an intelligent question. By contrast, however, Miss St. Denis observed that this otherwise silent girl danced like a young tornado, with tremendous outbursts of vitality. If one saw Martha do a given dance, it was rendered innocuous and pale when any other girl attempted it.

In 1920 Martha Graham made her first professional appearance with Ted Shawn. Following this she and Shawn made a six months' tour. Shawn's ballet, **Xochitl,** based on an Aztec Indian legend, provided Martha with her first leading part. For four years she stayed with Shawn's company. When in 1923 the groups' bookings brought them to New York, Miss Graham so impressed John Murray Anderson that he engaged the young dancer for the Greenwich Village Follies.

Martha was convinced after two seasons as a solo dancer with the Follies that she was working in an artistic vacuum. Her dances, Oriental and Moorish in character, were not original but derived from her training. Therefore, for two years she went into retirement, entering what she herself has referred to as her "woolen period." "It was only a normal reaction against the tinsel of Broadway," she explains. "I adopted simple, severe costumes, much to the disgust of my mother who couldn't understand why I didn't wear pretty clothes, like the other dancers." ➟

During this period she experimented with new types of choreography and with new kinds of libretto writing. "I was attempting something that I could feel was a part of myself," Miss Graham recalls. "The going was hard, but I was sincere, and slowly my ideas began to take form."

Upan a recommendation from Rouben Mamoulian, Martha got a job as a dance instructor with the Eastman School of the Theater (a division of the Eastman School of Music) in Rochester, New York. Here for the first time she experimented with group dancing. In 1926 she gave her first independent recital in New York's 48th Street Theater. Although it was sponsored, the recitalist relatively unknown, and the press only mildly cordial, the evening was a success because the box office receipts covered the expenses. The girl had given the recital on $11.50 in cash and about $800 in credit.

Miss Graham's dancing then was still a far cry from what it was to become. Her program included exotic carry-overs from her Denishawn background. But more significant, it also contained three dances which bore imprints foreshadowing the characteristics of her later work. They were **Danse Languide, Désir,** and the **Tanagar.** The following year she gave two more New York recitals and has appeared ever since in that city almost every year. Two of her original dances were choreographic settings of Ernest Bloch's **Baal Shem** and of Debussy's **Nuages et Fêtes.** In 1930 the Russian choreographer Léonide Massine and conductor Leopold Stokowski selected Martha for the leading feminine role in the United States **première of** Stravinsky's **Sacre du Printemps.**

Miss Graham's dancing escapes formularization, for her restless curiosity is always ready to explore in unexpected channels. "Her sole purpose in her art is to awaken the 'awareness of life'," said John Martin in the New York **Times.** "For this end she has no formula and no set vocabulary of movements." Such a broad and inclusive approach gives her the entire world to draw upon, and she can be counted on to vary her formula radically about every three years.

In the early 1930's Martha became interested in the Indian region of New Mexico, its landscape and dark-skinned natives, but above all in its religious rituals. All of this, of course, had an effect upon her future work. The next season she introduced two "primitive" dances to her audiences — **Primitive Canticles** and **Primitive Mysteries.** The year following that, she brought out two more — **Incantation** and **Dolorosa.** In 1932, granted a Guggenheim Fellowship for a summer of study in Mexico, she observed the native dances there. This marked the first time that a dancer had been given a Guggenheim award.

It is interesting to note that after the period in New Mexico Martha's dancing expressed anger at puritanism. Later she drew for her inspiration upon Billy Dickinson and the Brontë sisters. On another ocacsion she created some dance patterns based on Georgia O'Keefe's flower paintings. Martha's costuming has always been unconventional. Sheet rubber once served her purposes, and a dyed sponge was once used effectively as a bit of decoration.

Indeed it is said to have influenced costume designers.

Miss Graham's schedule has always been a heavy one. In 1934, besides filling her own bookings, she staged dances for the Katherine Cornell production of **Romeo and Juliet.** Then she worked with Archibald MacLeish on **Panic,** his verse drama of the financial crisis. In the summer of 1935 Martha was one of a group of four who established the school of modern dance at the Bennington School of Arts of Bennington College in Vermont. Soon the school became famous as a mecca for dance enthusiasts from all over America. Not only did Miss Graham teach there, but she used the school as an experimental workshop where she tried out new dance works and perfected old ones in preparation for each forthcoming season. In addition, she spent much of her time teaching in a downtown Manhattan studio, counting many top notch performers among her students.

At the 1940 Festival at Bennington Martha introduced her much discussed **Letter to the World.** The dance gets its title from a line in a poem by Emily Dickinson. Since the work is a legend of the poet's life, several characters were used to represent different aspects of the poet's personality No one character was meant to

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portray Emily Dickinson; each character was some one aspect of her. The Children, The Fairy Queen, The Young Girl, as well as The One Who Speaks, were extensions of the poet's self in childhood, adolescence, and adulthood. An innovation of the work was the introduction of spoken lines from Miss Dickinson's poems. When at last the work appeared in New York in its final form, John Martin — who had previously written that the dance was a failure — stated that **Letter to the World** was "the finest work of Miss Graham's career and a bold venture into early new territory for the dance. On second seeing . . . the composition stands forth unmistakably as a work of pure genius." Of Martha's own dancing Martin wrote, "Miss Graham's performance of the central role is a matchless accomplishment, and in the closing sections she touches the heights of tragic beauty."

After two seasons' absence from New York Martha made a triumphant return in December of 1943. The house, scaled to a top price of $3.30, was sold out the day the seats went on sale at the box office, and on the night of the performance people stood in line — many of them in the rain — waiting to be told that there was no more standing room available. When a second performance was announced for the following January 9, the management had to hire an extra secretary to handle the mail orders. The audience was as brilliant as had been seen thereabouts in many years. Fully twenty-five per cent of her admirers consisted of artists of achievement in various fields — actors, writers, painters, musicians, and dancers. Nor did Martha disappoint them.

It was then that she presented two new works. One, **Deaths and Entrances**, created as an homage to stoic Emily Brontë, was described as "long, obscure, and of intense interest and extraordinary richness of invention." But it was Martha's own performance that was the extraordinary and fascinating focus in which one sees this irrational world as an actual experience. The intensity with which Miss Graham projected emotions was a unique quality. Singular as well was the extraordinary technic with which she made every movement seem that of an actual person rather than that of a performer.

Miss Graham's other new dance that year — a solo work, called **Salem Shore** — received similar though less high praise. It was a ballad of a woman's longing for her beloved's return from the sea. Generally it was agreed that the works deserved a second viewing and a creative and responsive audience to be fully appreciated.

On May 7, 1944, Martha departed from her custom of performing only one-night stands to present her most outstanding works during eight consecutive evenings at the National Theater in New York. Here her repertoire ranged from the satirical **Punch and the Judy** to the frenzied **Deaths and Entrances.** The audince was always responsive, and, as Louis Biancolli remarked in the **World Telegram,** "even the choreographic illiterates . . . could sense the flashes of real beauty."

Martha Graham's dancing differs from the traditional ballet much in the same manner as did that of the late Isadora Duncan.

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Less formal, less orthodox, and less showy, it is more intensely expressive, with emphasis on current subject matter. Miss Graham approaches her art, said **Time** Magazine, with barefoot, Protestant simplicity and conceives of her choreography in terms of drama rather than pirouettes and **entrechats.**

During the time when the public still looked upon Martha's revolutionary dance forms with suspicion, such epithets as "ugly," "stark," "neurotic," "**précieuse**," "angular," "obscure," and "intellectual" were hurled at her. Says John Martin, "there may be some explanation at least for the first of these, but there is not a trace of intellectuality in her dance. It is based altogether in that subrational region of the mind where all subjective experiences dwell, and therein lies the basis of its uncanny truth." ➟

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Martha Graham warns aspiring beginners of the hardships of a dance career, insisting that they ought not to be encouraged to plan careers as dancers. "The modern dance," she says, "is something far more complicated than cavorting about in chiffon robes, expressing joy or despair or springtime. It is instead a life requiring years of strenuous physical and mental training as well as the courage with which to meet enormous hardships. You either have to be a dancer or you don't. The life is too hard to enter without a 'call'."

Having achieved a record of brilliant successes, Miss Graham works at least six hours a day in her studio to keep her muscles in condition. Her work leaves her without either the desire or the vitality to engage in active sports by way of diversion. "I just want to be amused in a restful way," she says. "I like the theater and music, driving and reading, and for pets I have two dachshunds. I live a very simple life, just like anyone else. I disapprove of theatrical people who dramatize their lives offstage. It seems to me that they are not satisfied with their success on the stage." Martha Graham is a pert, slender, dark-haired woman who looks offstage more like a business executive than a ballerina.

Perhaps the greatest understanding required to appreciate her work lies in the realization that the stage tends to stand for the entire world. Hence in her works time is extraordinarily flexible — moving forward in great leaps and moving backward just as rapidly. In addition, the general is all entwined with the specific. One of her performers may stand for an individual, while another may symbolize an idea or a natural force. For example, a girl may be reprimanded by her nurse, who stands for all her ancestors, the power of death, and the whole tradition in which she lives.

During a performance, however, most of these confusions are not really so puzzling. A gesture that one has never seen before in the theater usually means what it seems to, even if that meaning is a little startling. Although Miss Graham never presents literal drama, she clothes everything in simple, dramatic terms, always dealing with common human experience. This is what too many people unfortunately fail to realize. They are understandably impatient to get things clearly stated, and since the form is unfamiliar, they erroneously assume that the material must be also.

Laying craftsmanship aside, although she is a superb craftsman, Martha is one of the great theater personalities of our day — playwright and protagonist rolled into one. Is it any wonder then that Martha Graham stands today — her place unchallenged — as America's first lady of the dance?

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(from page 270)

24 to August 11th. Among the ballets scheduled will be "Apollo" and "The Dryad."

We wish to take this means of wishing Danse Pas readers a very happy vacation and thank you for your kind comments regarding our efforts.

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PREPARING FOR A DANCE IN BYGONE DAYS. . . .

(For the Ladies only)

by Mollie S. Patton

IN bygone days a dance was considered one of the biggest events that could take place in rural parts of Ireland, and almost every girl in the surrounding district made a point of attending it, although it maybe meant travelling up to a dozen miles.

Naturally the girl of to-day likes to look her best when going out dancing, and in her young days grandmother had the same idea. But there is no doubt the modern girl dancer would be amazed at the unusual methods her great-grandmother used to add to her charm.

In those days a white face was considered a sign of beauty, and so weeks before the dance, large bonnets were worn to prevent sunburn and freckles, while even the hands, legs and arms were covered to prevent tanning by the sun.

Again, just before going out to a dance it was usual to rub the face with a piece of soap, and afterwards polish it with a piece of cloth, for a shiny countenance in the dancehall was considered a high mark of beauty !

Of course, a dance was one place in particular where the glamour girls of yesterday could show off their beauty. And one thing they took great pains with was their hair. Grandmother would wash it regularly with rain water which she caught in a tub ; and if she were a blonde she would rinse it with camomile tea to make it even fairer.

Then off to bed she would go, the night before the dance, her hair full of old-fashioned curling-pins or pieces of paper, while if she could afford the time, half an hour was spent with the heated curling iron.

And if you could have happened to see her on the morning of the day the dance was to take place, then you would really have

seen her elaborate preparations. Indeed, if she hadn't sour buttermilk smeared all over her face in a coat of cream, you might find her patting lemon juice on to clear the skin. Or her face might be buried under a pack of coarse oatmeal, for this was once considered the best prescription for improving the skin value of the face.

A local barn dance saw her going to even more extreme measures, for such an occasion always called for the best aids to beauty. Dark patches under the eyes were removed by rubbing them with pieces of raw potatoes, while neck, arms and hands were covered with creamy camomile lotion to make them whiter.

On the other hand, coloured dried flowers were sometimes used to add a spot of colour to the cheeks or lips, and, if these were not obtainable, a smear of raspberry jam was used as a hasty substitute, although its effect was not so lasting!

White teeth were an asset, too, in the dancehall, and grandmother considered there was nothing like salt or soot for giving them that pearly look. Pencilled eyebrows were not unknown in those days either, for grandmother had discovered that a few burnt match ends could be used to good effect.

Of course, the food in those days was fattening, but the girls knew the true value of herbs for slimming purposes, and used many of the wild herbs to keep their weight down. Nevertheless, it was still necessary to pull in certain parts of the body, and this could not be done without clothing aids. So before the big dance, sisters and mothers all helped to pull in the corset strings, while the glamour girls of those days held tightly on to the old iron bedposts.

Yes, preparing for the dance was a big event in a girl's life and nothing made her more conscious to appear beautiful than to be invited to one. Just like her modern sister, she went to great lengths to help her secure the title "belle of the ball," and although some of her beauty aids may seem ridiculous and unorthodox to-day, nevertheless, they had a big effect in improving her appearance as she stepped on to the floor.

For somehow there is nothing like a dance to bring out the beauty in a woman. To-day it is the very latest in cosmetics from expensive bottles and boxes; then it was a piece of soap, real flowers, rain water or maybe a lump of salt. But quite often it achieved the same result and many a Mary Jane of the last century won a heart in the dancehall, just as Yvonne or Elaine is doing to-day, for each of them knew, only too well, that beauty and the dance go extremely well together.

(Reprinted from DANCELAND, London, England)

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Our Readers Write

Editor:

. . . Please find check (for subscription) . . . I might add your magazine is truly fine. I've enjoyed all the articles.

Mary Ann Sims (Kansas)

☆ ☆ ☆

Editor:

. . . I would like to extned my sincere thanks for your timely announcement and the alertness of your publication in being one of the first to express the latest in dancing trends to the dancing profession . . . I am taking this opportunity to subscribe to Dancing Star . . . wishing you continued success . . .

Eddie Gay Dance Studio
(Hollywood, Calif.)

☆ ☆ ☆

Editor:

. . . May I please have the March issue of (Dancing Star) as there is an article in it I am interested in. I find your magazine very interesting and I m sorry I missed so many issues already.

Ann Cain (Ind.)

Editor:

. . . We find your publication (Dancing Star) most informative. Enclosed find money order for year's subscription . . .

Beulah Clarke School of Dance
(Maryland)

☆ ☆ ☆

Editor:

. . . Your sample copy of Dancing Star has some great thoughts . . . find check for one year (subscription).

Jack Bowman's Studios (Penna.)

☆ ☆ ☆

Editor:

. . . We would like to let you know how very much we and our students enjoy Dancing Star. It is fairly written, giving voice to both the big and little dance studios — although we kinda think you're partial to us little guys — for which we are grateful.

We wish the best of luck to Dancing Star and to all the small studios who do a good job . . .

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Editor:

. . . Yesterday a copy of your publication Dancing Star came into my hands for the first time and I was immediately moved to write a line to you extending our best wishes toward the success of the magazine . . .

Karoun Tootikian (Calif.)

☆ ☆ ☆

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San Francisco Ballet Flies East

The first invasion of the East Coast by a western ballet troupe will take place on Sunday, July 15, when Lew Christensen's San Francisco Ballet flies to New York City on the first leg of a month's tour. This tour will not only be the most extensive in the company's history, it will also comprise the company's longest series of continuous performances. The tour is being sponsored by the San Francisco Ballet Guild.

Although the San Francisco Ballet is America's oldest civic ballet organization, it had previously traveled only as far east as Chicago. The present trip will place on view a group of dancers all of which were either born or trained in San Francisco. The ballets they will dance will be in many instances new to the East and the designers of these ballets will also bring new names to eastern programs.

Making Journey

Ballerinas who will make the journey include Nancy Johnson, Sally Bailey, Christine Bering, Fiona Fuerstner, Virginia Johnson, Bene Arnold, Constance Coler, Louise Lawler, Gloria Cancilla, Tilly Abbe, Sue Loyd, Suki Schorer and Paula Tracy. The male members of the cast include first dancer Conrad Ludlow, Richard Carter, Glen Chadwick, Rocky Drew and Julian Herrin.

Although the average age of the company is not quite 20, even the youngest members are veterans of "Nutcracker" and San Francisco Opera performances. First dancer Ludlow is 21 but has been studying since the age of eight. Rocky Drew and Sue Loyd are barely 16.

The repertory includes eight ballets, six of which are by Lew Christensen. These are: "Con Amore," "Beauty and the Shepherd," "The Dryad," "Le Gourmand," "Jinx" and "The Tarot." Two ballets, "Apollo" and "Concerto Barocco" are by George Balanchine and were secured under an agreement of exchange of artists and repertory between the San Francisco Company and Lincoln Kirstein's New York City Ballet Company. "Con Amore" and "Jinx" have been seen in the East but Lew Christensen's other ballets will be new to Eastern audiences. "The Dryad" will receive a world premiere on July 23 at Jacob's Pillow, Massachusetts. It has sets and costumes by Leonard Weisgard.

Designers Represented

Western designers to be represented in the East for the first time are Douglas Riseborough, David West, Ralph Pasquinucci and Eloise Arnold. Mr. Riseborough is a Los Angeles resident who made the new designs for "Beauty and the Shepherd." David West has made sets for "Apollo" and "The Tarot." Ralph Pasquinucci designed the "Concerto Barocco" costumes. Eloise Arnold will travel with the company as wardrobe mistress. The San Francisco Ballet Guild has

(Reprinted in part from the SAN FRANCISCO PROGRESS)

enabled the company to have new sets and costumes for all its ballets.

A three week's engagement at Jacob's Pillow , Mass., July 23 through August 11, will be the keystone of the tour. The San Francisco Ballet will this year hold the position at Ted Shawn's Dance Festival which last year was held by the Royal Danish Ballet. Preceding the Jacob's Pillow engagement will be a week, July 16 through July 22, at the Corning Summer Theater.

There will be appearances on August 12 through 14 at the Arundel Opera Theater, Kennebunkport, Maine; August 16 at the Centennial Race Track, Denver, Colorado and August 17 at the Red Rocks Amphitheater, Red Rocks, Colorado.

The company returns to home base for an August 19 appearance at Stern Grove. It immediately begins rehearsals for appearances with the San Francisco Opera and holds the last of its own performances this season on September 2 at San Rafael, under the auspices of the Marin Music Chest.

SPECIAL NOTICE:

DANCING STAR Magazine is not published during August. The next issue will be dated Aug.-Sept. and will be out the early part of September. As is our policy, all subscriptions will be extended one month.

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

The two corps de ballet girls mentioned in the Mercury news item are Louise Lawler, left and Gloria Cancilla, far right.

2 S.J. Girls On Dynamite Threat Plane

Two San Jose girls in the San Francisco Ballet arrived safely in New York early yestserday on a United Airlines plane that had been grounded in Elko, Nev. and searched for high explosives.

The girls—Gloria Cancilla, 21, of 1232 Mayette Ave. and Louise Lawler, 20, of 1330 Shasta Ave. — were with 16 other dancers en route to Corning, N.Y., for a performance when the plane was grounded.

The plane with 63 passengers aboard left San Francisco International Airport Sunday evening. After its departure, the airline reported receiving an anonymous telephone call from a man who said dynamite had been planted on the DC-6 airliner.

Airline personnel, assisted by Elko police and sheriff's deputies, combed the airplane and passengers' luggage before the flight proceeded. No explosives were found.

Wells-Scott Dancers left to right: Diane Sallee, Meda Sennett, Donna Schisler, Jackie Scott and Sandra Nelson. Dancers hail from Southern California.

How many of these smiling faces do you recognize? If you're from San Francisco or vicinity you'll probably recognize several in this group of enterprising dance teachers who combined vacation with business by studying the dances of the Hawaiian Islands between special sightseeing excursions.

—Billy Howell

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NEWS BRIEFS

• The Contemporary Dancers Company has been engaged by the 'Women's Athletic Association' of the San Jose State College to take part in the artistic events division as a part of the college's Centennial celebration which is scheduled for April 6, 1957, marking the hundredth anniversary of the west's oldest college.

The celebration, involving western colleges and universities, will feature the Contemporary Dancers Company in two performances as well as a special premiere performance.

J Marks, the Company's foundation director, will head a staff of instructors in a Master Class in the technique of the performing group.

• After 20 years in the same location Capezio of San Francisco has moved to a new location at 133 Geary St., room 231. The firm specializes in theatrical footwear. The store's owners, Paul and Ethel O'Bryne, extend a welcome to old and new friends alike to visit them at their new address.

• The Dance Teachers' Club of Boston will hold its 14th Annual Training School Aug. 20-24 at N.E.Mutual Hall, Boston Mass. Faculty members include: Olga Ziceva, Ballet; James Sutton, Tap; Margaret Burton Inslee, Baby Work; Ruth I. Byrne, Ballroom and Ann Green Modern. The Convention will be held at the Hotel Bradford, Aug. 27 for a week.

• The Lilafrances Viles School of Dance Education held a benefit recital for the V.F.W. Auxiliary Post 2831 on May 21 at Hyde Park High School Auditorium in Hyde Park, Mass.

On June 20th the Ziceva Ballet School of San Mateo, Calif., presented four of its dancers along with a narrator in Perrot's Pas de Quatre over TV station KQED. Left to right: Fran Feiten as Carlotta Grisi, Julie Lane as Marie Taglioni, Sandra Roveta as Lucile Grahn and Brenda Tonini as Fanny Cerito. —Bill Cogan

HULA DANCE

By Rosetta K. Wolff

I glimpsed Hawaii's moon
Shadowed on a strip of beach,
And a maid with streaming hair,
And swaying hips
Rhythmically swinging
Her grass skirt,
To the plaintive tunes
Of a ukelele!

It was only a pepper-tree
Beneath a hot moon,
Reflected in a pool
In my garden;
Its branches shook
And hanging fronds
Gracefully swayed,
To the haunting sounds of Winds!

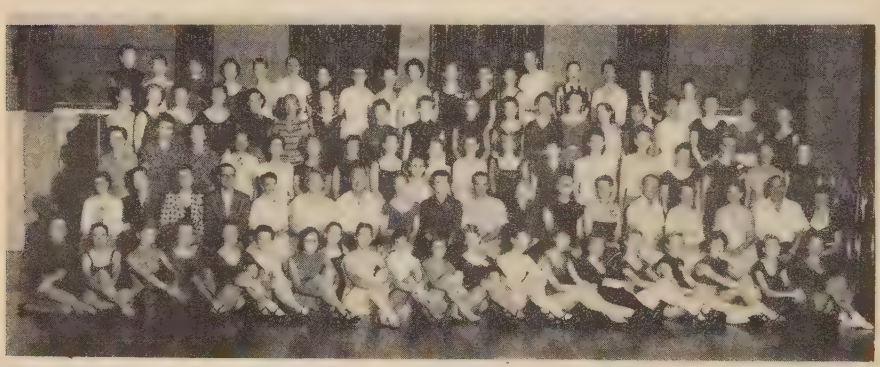
HELEN J. WHEELER DIES

Miss Helen J. Wheeler, current President of the American Society of Teachers of Dancing, died unexpectedly June 24th in Cleveland, Ohio, less than two days after being hospitalized.

Miss Wheeler was Past President of the Ohio Association of Dance Masters and a long-time member of the DMA Inc. She had a long and varied career in her chosen profession as a dance teacher.

It was back in 1919 that Mayor H.L. Davis appointed Miss Wheeler Cleveland's first dance director. At the time of her death she had just closed her classes for the summer and was planning to attend the annual Conference of the American Society of Teachers of Dancing in N.Y.City.

Surviving Miss Wheeler are two sisters, Mrs. Marjory Guthrie and Mrs. Frances Ralph.



The Texas Association Teachers of Dancing held its 8th Annual Normal School at the Baker Hotel in Dallas, Tex., June 23-29. Included on the faculty were: Gertrude Edwards Jory, Ballet; Danny Hoctor, Tap; Edith Royal, Jazz-Modern; Dr. Charles F. Fishback, Acrobatics and Adagio; Bruce Roush and Peggy Lou Snyder, Baby and Children's Work; Jane Gay Stephans, Ballet Fundamentals and Creative Work; Virginia Self, Ballet, Tap and Acrobatic Theory. Featured on two-day Ballroom faculty were Pat Corvino, Kotche, Jimmie B. Crowell, Stevens of Hollywood and Lee Para-More. Highlighting the week was the Normal School Party with Costume Style show and a special floor show.

by Al Gilbert

THIS IS THE CHARLESTON

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LYRICS

Line 1: Charleston is my favorite dance,
Line 2: It's fun to kick and wiggle
Line 3: And when I bounce my body like this
Line 4: Folks start to giggle.

Line 5: It's a dance I couldn't forget
Line 6: My mom and I both know it
Line 7: And every time that company comes
Line 8: We want to show it.

Line 9: This is the silliest step
Line 10: It's got pul-lenty of pep
Line 11: When I do it I feel hep
Line 12: Hep to the Charleston.

Line 13: Jump back, and let yourself go
Line 14: Put on the jazziest show
Line 15: You will want the world to know
Line 16: This is the Charleston.

EXPLANATION OF GESTURES TO ABOVE LYRICS

Line 1: Charleston is my favorite dance,
1,2 Step R fwd on "Charleston"
3,4 Kick L fwd on "is my"
5,6 Step L back on "favorite"
7,8 Kick or toeback R straight back on "dance"
(1-8 in real Charleston style, of course)

Line 2: It's fun to kick and wiggle,
1 Step R to R on "fun"
2 Kick L X front of R on "to"
3 Step L to L on "kick"
4 Kick R X front of L on "and"
5,6 Twist by bending knees and twisting to R
7,8 Twist knees to L (keep knees together)

Line 3: And when I bounce my body like this,
1 Jump both feet fwd to R, knees bent on "When"
2 Jump both feet back, knees straight, on "I"
3 Jump both feet fwd to L, knees bent on "bounce"
4 Jump both feet back, knees straight, on "my"
5-8 Repeat 1-4 to end of line.

Line 4: Folks want to giggle.
Jump fwd feet apart, both arms outstretched for entire line.

Line 5: It's a dance I couldn't forget,
Lunge R fwd, point R forefinger to audience on entire line.

Line 6: My mom and I both know it,
Stay in lunged position but place R hand on R knee and L hand on L hip.

Line 7: And every time that company comes,
Straighten up, both hands at sides, palms out to audience.

Line 8: We want to show it.
Repeat movement of Line 1.

Line 9: This is the silliest step,
Both hands on both knees, opening and closing knees and hands changing places. (Charleston knee step.)

Line 10: It's got pul-lenty of pep,
Continue knee step.

Line 11: When I do it I feel hep,
Continue knee step.

Line 12: Hep to the Charleston,
Repeat movement of Line 1.

Line 13: Jump back, let yourself go,
1 Jump back, toes turned in on "Jump"
2 Jump back, toes turned out (as Ballet 1st Position)
3,4 Repeat same on "back"
5 Step R fwd on "let"

6 Kick L X front of R as you hop on R on "yourself"
7 Step L fwd on "go"
8 Kick R X front of L as you hop on L.

Line 14: Put on the jazziest show,
Repeat movement of Line 13.

Line 15: You will want the whole world to know,
Repeat movement of Line 13.

Line 16: This is the Charleston!
Repeat movement of Line 1.

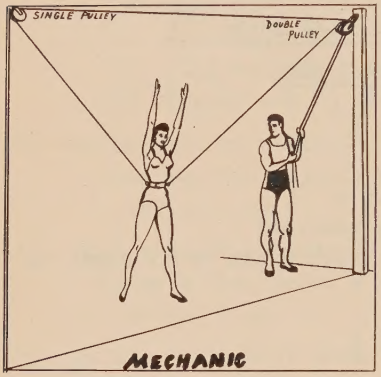
DANCE (32 Bars)

MEAS.	COUNT	TERM
		STEP ONE
1	1	Step R X back of L
	2	Step L to L
	3	Step R X front of L
		(1-3 is pas de bourree)
	4	Slap L knee with both hands as it comes up to the L
2	5-8	Reverse Meas. 1
3	1	Step R X back of L
	&2	Shuffle L
	&	Hop R
	3	Step L X back of R
		(&2 &3 is Irish)
4	&4&5	Reverse &2 &3
	6	Sugar L fwd
	7	Sugar R fwd
	8	Sugar L fwd
5-8		Repeat Meas. 1-4
		STEP TWO
9	1	Step R to R
	2	Step L X front of R
	3	Step R to R
	4	Kick L to L
10	5-8	Reverse Meas. 9
11	1	Step R to R
	2	Kick L X front of R as you hop on R
	3,4	Reverse 1,2
12	5-8	Repeat Meas. 11
13-16		Repeat Meas. 9-12

(To be concluded next month)

-An Al Gilbert routine. P.O. Box 36479, Hollywood 36, Calif.-

The various aids shown on this page make the teaching of Acrobatics and Tumbling a much easier task for the dance teacher. Most of these accessories are available from acrobatic specialist, James Rozanas at the address listed at the bottom of this page. Beginning next month Dancing Star mdgazine will run a series of illustrated tricks that can be used in conjunction with these acrobatic and tumbling aids.



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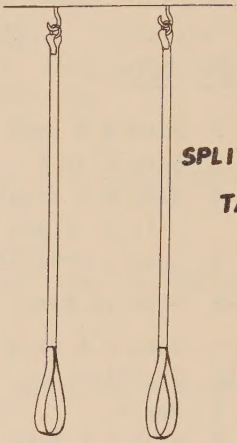

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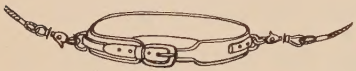

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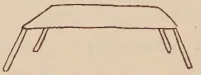
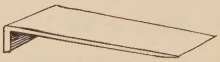


BACK BEND PEDESTAL

TAKE-OFF-BOARD



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